

carried into his after-life, and which largely proved the making of him. He did not eschew play and other recreation, he did not spend interminable hours in poring over books, there was nothing "goody-goody" about Mm; but he invariably learnt his lessons, prepared his exercises, before he went to play. And, all considered, no more golden rule can be offered to the schoolboy.

Zola and his disciple Paul Alexis, who also studied at the Aix College, have sketched it as it was at that time — a former convent, old and dank, with a somewhat forbidding frontage, a dark chapel, and grimly barred windows facing a quiet little square, on which still stands the rococo fountain of the Four Dolphins. Within the gate were two large yards, one planted with huge plane trees, and the other reserved chiefly for gymnastic exercises, while all around were the class-rooms, the lower ones dismal, damp, and stuffy, and the upper ones more cheerful of aspect, with windows overlooking the greenery of neighbouring gardens. The refectory again was quite a den, always redolent of dish-water; but comparative comfort might be found in the infirmary, managed by some "gentle sisters in black gowns and white coifs." The masters, if Zola's subsequent account of them in "L'QEuvre" may be trusted, were generally

ridiculed by
the boys, who gave them opprobrious
nicknames. One,
never known to smile, was called "
Ehadamantus"; another,
" who by the constant rubbing of his head had
left his mark
on the wall behind every seat he occupied, was
named,
plumply, 'Filth'; and a third had his wife's
repeated in-
fidelity openly cast in his face.

Of course, the boys also had their
nicknames, Zola, says
Paul Alexis, acquiring that of "Franciot," or
"Frenchy,"